

## PRINCIPLES AND ELEMENTS OF DANCE

Dancing is an art form. Just like painting, poetry, and sculpture, dancing has its own principles, elements, tools, and modes of expression. If you are interested in expanding your dance knowledge and skill, the following principles and elements will assist you in planning your strategy and tactics for fulfilling that desire.

| PRINCIPLES | ELEMENTS             |
|------------|----------------------|
| Training   | Desire               |
|            | Ability              |
|            | Motivation           |
|            | Attitude             |
|            | Perseverance         |
|            | Instruction          |
|            | Scholar              |
|            | Teacher              |
|            | Coach                |
|            | Dancer               |
|            | Judge                |
|            | Kibitzer             |
|            | Exercise             |
|            | Practice             |
|            | Glossary             |
|            | Abbreviations        |
|            | Bibliography         |
| Music      | Rhythm and Timing    |
|            | Tempo and Melody     |
|            | Titles and Artists   |
| Technique  | Movement and Balance |
|            | Arm Work             |
|            | Hand Work            |
|            | Head Work            |
|            | Foot Work            |
|            | Leg Work             |
|            | Torso Work           |
|            | Momentum             |
|            | Acceleration         |
|            | Equilibrium          |
|            | Stability            |
|            | Positions            |
|            | Moves                |
|            | Lead and Follow      |
|            | Control              |
|            | Blending             |
|            | Partner Variety      |
|            | Maneuverability      |
|            | Figure Continuity    |

Table 1.1-1 Principles and Elements of Dance

| PRINCIPLES   | ELEMENTS        |
|--------------|-----------------|
| Choreography | Figures         |
|              | Variations      |
|              | Amalgamations   |
|              | Rhythm Breaks   |
|              | Arm Breaks      |
|              | Phrasing        |
|              | Punctuation     |
|              | Staccato/Legato |
|              | Syncopation     |
| Character    | History         |
|              | Trends          |
|              | Interpretation  |
|              | Theme           |
|              | Plot            |
|              | Music           |
|              | Styling         |
|              | Appearance      |
|              | Posture         |
|              | Poise           |
|              | Color           |
|              | Shading         |
| Charisma     | Animation       |
|              | Expression      |
|              | Flirt           |
|              | Stoic           |
|              | Frolic          |
| Presentation | Health          |
|              | Clothes         |
|              | Facilities      |
|              | Space           |
|              | Floor           |
|              | Opportunity     |
|              | Demonstration   |
|              | Competition     |

Table 1.1-1 Principles and Elements of Dance (Continued)

The difference between the novice and the master is that the novice is beginning to study and practice the principles of dance, whereas the master is skilled in their integrated application. The novice studies and practices Figures, Variations, and Amalgamations with their Rhythm, Timing, Positions, Moves, Lead and Follow. The master studies and practices Movement, Balance, Phrasing, Punctuation, Interpretation, and Styling, while integrating all of the principles.

The scholar's task is to define the principles. The teacher's task is to demonstrate the principles. The coach's task is to integrate the principles. The dancer's task from novice to master is to study, practice, and integrate the principles in order to dance to the utmost of his ability. The judge's task is to measure the effectiveness of the dancer's application of the principles. The kibitzer's task is to criticize the dancer's application of the principles. The audience's task is to enjoy the dancer's employment of the principles. The social dancer's task is to relax and enjoy dancing, as priorities for other tasks in life allow, and not get hooked on dancing! Keep On Dancing!

## DANCE LESSONS

If you are interested in learning to dance and decide to take dance instruction, here are some ideas to help you get started in your lessons.

**OBJECTIVES** What are your objectives? To impress the woman you met last night with your dancing ability? To win a trophy or to win the heart of the sweetest person you ever met? Depending on your objective, dance lessons should provide education and training in standard and advanced figures for either social, exhibition, or competitive dancing in ballrooms, discos, lounges, nightclubs, and/or dance clubs.

**PLAN** Once you have identified your objective, it is cost effective to plot a strategy for reaching your goal. Take at least one private or class (group) hour of instruction at least once a week. A suggested combination of lessons is one private lesson for every four or eight class lessons. The serious student should take an exercise/practice class once a week in addition to a beginning or advanced lesson. Students should allow at least four hours for adequate exercise and practice between each one hour lesson and are responsible for warm-up prior to, and warm-down after, a lesson.

**CONTENT** Figures/Variations, Breaks/Amalgamations, Rhythm/Timing, Positions/Moves, and Lead/Follow are presented in beginning lessons. In advanced lessons, Interpretation/Styling, Phrasing/Punctuation, and Tempo/Melody, are presented. Movement/Balance is the heart of dancing and is presented in beginning, advanced and exercise/practice classes.

**PREPARATION** For discussions of Motivation/Ability, Facilities/Opportunity, Health/Clothes, and Attitude/Perseverance, "The Dancers Companion" by Teri Loren (Dial Press, 1978; also available in paperback) is recommended. She provides information on the following subjects that may answer questions you have concerning dancing. She discusses the subjects in terms of learning ballet, modern, jazz, and tap dancing; however, the information is directly applicable to ballroom and disco dancing as well.

- Selecting dance classes
- Age
- Suggestions to get you off to a good start
- Dressing for safety and technique
- Nutrition and rest
- Putting your body to work
- Dealing with the physical environment of the dance studio
- Policies and practices for navigating in the dance studio
- Accepting and applying corrections
- The psychology of taking class
- Mental practice and mental images
- Studying dance at colleges and universities
- Research and other activities to improve your dancing
- Individuality in dancing

**INSTRUCTOR BACKGROUND** Check on the qualifications of your instructors. How many years of experience do they have in social, exhibition, and competitive ballroom and disco dancing, as well as in teaching and directing ballroom and disco dancing at dance studios, universities, and clubs? In which organizations are they qualified to teach bronze through star level syllabi? Do they keep themselves up-to-date with current trends? Do you like the way they dance?

Enjoy your lessons! Keep on Dancing! Hutch

## SWING DANCER'S NOTES

## LEARNING TO DANCE

People learning to dance together generally have the following questions. What should I learn? How much should I learn? How long will it take? How difficult will it be? Do I have the motivation, ability, attitude, desire, perseverance, and time required to dance? In the end will it be worth the effort? These are natural questions for anyone embarking on an unknown adventure. My answers are as follows:

**WHAT SHOULD I LEARN?** In a typical evening's musical program, the type and number of music rhythms played for dancing are displayed in Table 1.3-1. Note that Swing and Foxtrot rhythms are the most popular. Therefore, I recommend the beginning dancer learn Swing first. Next, in order to become a competent social dancer, one can learn the Foxtrot, Waltz and Polka, or the Cha Cha and Rumba. Depending on how dancing is to be a part of your life style, other dances can then be added.

**HOW MUCH SHOULD I LEARN?** Table 1.3-2 displays levels of dancing proficiency depending on how dancing is a part of your life style. The more you dance, the more you will desire to know and perform additional figures and variations. I recommend that a couple first learn to do one or two dances well using 12-24 figures in each dance, rather than learning four or more dances not so well using 4-8 figures in each dance.

**HOW LONG WILL IT TAKE?** The dance training process is divided into three phases and Tables 1.3-2, 3, & 4 provide estimates of the number of hours required for each of the phases as follows:

- Instruction (Coordination)** - Consists of thinking (cerebral activity) which requires one to focus using intellect rather than intuition or instinct and can be unpleasant. Instruction hours are based on 15 minutes per figure in a lesson in Table 1.3-2, 60 minutes per 32-beat amalgamated group of figures in Table 1.3-3, and 90 minutes per 48-beat amalgamated group of figures in Table 1.3-4. Performing six repetitions of a figure will provide the necessary impression for coordination.
- Practice (Repetition)** - Consists of developing kinetic muscle memory over a short period and is characterized by being able to focus on something else while performing the activity. Performing 144 repetitions of a movement, figure, or amalgamation while focusing on what to do next is recommended to achieve the kinetic muscle memory or reflex required. Following the instruction phase for a figure, practice hours are based on 12 repetitions of a figure or amalgamation per day (requiring one minute for 12 figure repetitions, four minutes for one 32-beat amalgamation repetition, and six minutes for one 48-beat amalgamation repetition) for 12 days, and 12 minutes for practice of the movements in a figure for 12 days.

| DANCE RHYTHMS       | AVERAGE NUMBER PLAYED IN FOUR HOURS |       |       |       |       |
|---------------------|-------------------------------------|-------|-------|-------|-------|
|                     | S/B*                                | L/B*  | C/B*  | C/D*  | W/B*  |
| Swing/Hustle        | 17/5                                |       | 12/12 | 18/16 | 5/2   |
| Foxtrot/Tango       | 12/1                                |       | 8/0   | 7/0   |       |
| Waltz/Vienna Waltz  | 2/1                                 |       |       | 1/0   | 4/4   |
| Peabody/Quick Step  | 2/2                                 |       |       |       |       |
| Polka/Two Step      | 1/0                                 |       |       |       | 4/15  |
| Cha Cha/Mambo       | 1/0                                 | 8/8   |       | 3/3   |       |
| Rumba/Bolero        | 1/0                                 | 4/2   |       | 3/3   |       |
| Samba/Bossa Nova    | 1/1                                 | 2/1   |       | 1/1   |       |
| Merengue/Paso Doble | 1/0                                 | 6/2   |       |       |       |
| Subtotal            | 38/10                               | 20/13 | 20/12 | 33/23 | 23/19 |
| Total               | 48                                  | 33    | 32    | 56    | 42    |

\*Music: Standard, Latin, Contemporary, Country/Western, Band, Disco

Table 1.3-1 Music Rhythms Available for Dancing

| ( DANCING<br>LIFE STYLE | PROF<br>LEVEL             | DANCES<br>EVE/YR | DANCES<br>/EVE | FIG/<br>DAN | DAN | INST<br>MAN | HOURS<br>WOMAN | PRAC<br>MAN | HRS<br>WOMAN | EXER<br>MAN | HRS<br>WOMAN |
|-------------------------|---------------------------|------------------|----------------|-------------|-----|-------------|----------------|-------------|--------------|-------------|--------------|
| Work                    | STAR<br>(Grand<br>Master) | 46-84            | 32-34          | 48          | 20  | 240         | 60             | 2496        | 624          | 14976       | 3744         |
|                         |                           | 43-45            | 30-32          | 45          | 20  | 225         | 56             | 2340        | 585          | 14040       | 3510         |
|                         |                           | 40-42            | 28-30          | 42          | 20  | 210         | 53             | 2184        | 546          | 13104       | 3276         |
|                         |                           | 37-39            | 26-28          | 39          | 18  | 176         | 44             | 1825        | 456          | 10951       | 2738         |
| Activity                | Gold<br>(Master)          | 34-36            | 24-26          | 36          | 16  | 144         | 36             | 1498        | 374          | 8986        | 2246         |
|                         |                           | 31-33            | 22-24          | 33          | 14  | 116         | 29             | 1202        | 300          | 7207        | 1802         |
|                         |                           | 28-30            | 20-22          | 30          | 12  | 90          | 23             | 936         | 234          | 5616        | 1404         |
|                         |                           | 25-27            | 18-20          | 27          | 10  | 68          | 17             | 702         | 176          | 4212        | 1053         |
| Hobby                   | Silver<br>(Expert)        | 22-24            | 16-18          | 24          | 8   | 48          | 12             | 499         | 125          | 2995        | 749          |
|                         |                           | 19-21            | 14-16          | 21          | 8   | 42          | 11             | 437         | 109          | 2621        | 655          |
|                         |                           | 16-18            | 12-14          | 18          | 6   | 27          | 7              | 281         | 70           | 1685        | 421          |
|                         |                           | 13-15            | 10-12          | 15          | 6   | 23          | 6              | 234         | 59           | 1404        | 351          |
| Interest                | Bronze<br>(Novice)        | 10-12            | 8-10           | 12          | 4   | 12          | 3              | 125         | 31           | 749         | 187          |
| Social                  |                           | 7-9              | 6-8            | 9           | 4   | 9           | 2              | 94          | 23           | 562         | 140          |
|                         |                           | 4-6              | 4-6            | 6           | 2   | 3           | 0              | 31          | 8            | 187         | 47           |
|                         |                           | 1-3              | 2-4            | 3           | 2   | 2           | 0              | 16          | 4            | 94          | 23           |
|                         |                           |                  |                | X           | Y   | AA          | BB             | CC          | DD           | EE          | FF           |

A = Inst Min/Figure = 15      D = Prac Min/Move/Day = 12      AA = XYA/60  
 B = Prac Min/Fig/Day = 1      E = Exer Min/Move/Day = 12      CC = XY(B+D) 12/60  
 C = Exer Min/Fig/Day = 1                EE = XY(C+E) 12 (6/60)      DD = CC/4      FF = EE/4

Table 1.3-2 Dancing Proficiency Based on Figures

| ( DANCING<br>LIFE STYLE | PROF<br>LEVEL             | DANCE<br>EVE/YR | DANCES<br>/EVE | GRP/<br>DAN | DAN | INST<br>MAN | HOURS<br>WOMAN | PRAC<br>MAN | HRS<br>WOMAN | EXER<br>MAN | HRS<br>WOMAN |
|-------------------------|---------------------------|-----------------|----------------|-------------|-----|-------------|----------------|-------------|--------------|-------------|--------------|
| Work                    | STAR<br>(Grand<br>Master) | 46-84           | 32-34          | 16          | 20  | 320         | 80             | 4096        | 1024         | 36864       | 9216         |
|                         |                           | 43-45           | 30-32          | 15          | 20  | 300         | 75             | 3840        | 960          | 34560       | 8640         |
|                         |                           | 40-42           | 28-30          | 14          | 20  | 280         | 70             | 3584        | 896          | 32256       | 8064         |
|                         |                           | 37-39           | 26-28          | 13          | 18  | 234         | 59             | 2995        | 749          | 26957       | 6740         |
| Activity                | Gold<br>(Master)          | 34-36           | 24-26          | 12          | 16  | 192         | 48             | 2458        | 614          | 22118       | 5530         |
|                         |                           | 31-33           | 22-24          | 11          | 14  | 154         | 39             | 1971        | 493          | 17741       | 4435         |
|                         |                           | 28-30           | 20-22          | 10          | 12  | 120         | 30             | 1536        | 384          | 13824       | 3456         |
|                         |                           | 25-27           | 18-20          | 9           | 10  | 90          | 23             | 1152        | 288          | 10368       | 2592         |
| Hobby                   | Silver<br>(Expert)        | 22-24           | 16-18          | 8           | 8   | 64          | 16             | 819         | 205          | 7373        | 1843         |
|                         |                           | 19-21           | 14-16          | 7           | 8   | 56          | 14             | 717         | 179          | 6451        | 1613         |
|                         |                           | 16-18           | 12-14          | 6           | 6   | 36          | 9              | 461         | 115          | 4147        | 1037         |
|                         |                           | 13-15           | 10-12          | 5           | 6   | 30          | 8              | 384         | 96           | 3456        | 864          |
| Interest                | Bronze<br>(Novice)        | 10-12           | 8-10           | 4           | 4   | 16          | 4              | 205         | 51           | 1843        | 461          |
| Social                  |                           | 7-9             | 6-8            | 3           | 4   | 12          | 3              | 154         | 38           | 1382        | 346          |
|                         |                           | 4-6             | 4-6            | 2           | 2   | 4           | 1              | 51          | 13           | 461         | 115          |
|                         |                           | 1-3             | 2-4            | 1           | 2   | 2           | 1              | 26          | 6            | 230         | 58           |
|                         |                           |                 |                | X           | Y   | AA          | BB             | CC          | DD           | EE          | FF           |

A = Inst Min/Group = 60      D = Prac Min/Move/Day = 60      AA = XYA/60  
 B = Prac Min/Grp/Day = 4      E = Exer Min/Move/Day = 84      CC = XY(B+D) 12/60  
 C = Exer Min/Grp/Day = 12                EE = XY(C+E) 12 (6/60)      DD = CC/4      FF = EE/4

Table 1.3-3 Dancing Proficiency Based on 32 Beat Figure Groups

| ( DANCING<br>LIFE STYLE | PROF<br>LEVEL             | DANCE<br>EVE/YR | DANCES<br>/EVE | GRP/<br>DAN | DAN | INST<br>MAN | HOURS<br>WOMAN | PRAC<br>MAN | HRS<br>WOMAN | EXER<br>MAN | HRS<br>WOMAN |
|-------------------------|---------------------------|-----------------|----------------|-------------|-----|-------------|----------------|-------------|--------------|-------------|--------------|
| Work                    | STAR<br>(Grand<br>Master) | 46-84           | 32-34          | 16          | 20  | 480         | 120            | 4224        | 1056         | 39168       | 9792         |
|                         |                           | 43-45           | 30-32          | 15          | 20  | 450         | 113            | 3960        | 990          | 36720       | 9180         |
|                         |                           | 40-42           | 28-30          | 14          | 20  | 420         | 105            | 3696        | 924          | 34272       | 8568         |
|                         |                           | 37-39           | 26-28          | 13          | 18  | 351         | 88             | 3089        | 772          | 28642       | 7160         |
| Activity                | Gold<br>(Master)          | 34-36           | 24-26          | 12          | 16  | 288         | 72             | 2534        | 634          | 23501       | 5875         |
|                         |                           | 31-33           | 22-24          | 11          | 14  | 231         | 58             | 2033        | 508          | 18850       | 4712         |
|                         |                           | 28-30           | 20-22          | 10          | 12  | 180         | 45             | 1584        | 396          | 14688       | 3672         |
|                         |                           | 25-27           | 18-20          | 9           | 10  | 135         | 34             | 1188        | 297          | 11016       | 2754         |
| Hobby                   | Silver<br>(Expert)        | 22-24           | 16-18          | 8           | 8   | 96          | 24             | 845         | 211          | 7834        | 1958         |
|                         |                           | 19-21           | 14-16          | 7           | 8   | 84          | 21             | 739         | 185          | 6854        | 1714         |
|                         |                           | 16-18           | 12-14          | 6           | 6   | 54          | 14             | 475         | 119          | 4406        | 1102         |
|                         |                           | 13-15           | 10-12          | 5           | 6   | 45          | 11             | 396         | 99           | 3672        | 918          |
| Interest                | Bronze<br>(Novice)        | 10-12           | 8-10           | 4           | 4   | 24          | 6              | 211         | 53           | 1958        | 490          |
| Social                  |                           | 7-9             | 6-8            | 3           | 4   | 18          | 5              | 158         | 40           | 1469        | 367          |
|                         |                           | 4-6             | 4-6            | 2           | 2   | 6           | 2              | 53          | 13           | 490         | 122          |
|                         |                           | 1-3             | 2-4            | 1           | 2   | 3           | 1              | 26          | 7            | 245         | 61           |
|                         |                           |                 |                | X           | Y   | AA          | BB             | CC          | DD           | EE          | FF           |

A = Inst Min/Group = 90      D = Prac Min/Move/Day = 60      AA = XYA/60  
 B = Prac Min/Grp/Day = 6      E = Exer Min/Move/Day = 84      CC = XY(B+D) 12/60  
 C = Exer Min/Grp/Day = 18                EE = XY(C+E) 12 (6/60)      DD = CC/4      FF = EE/4

Table 1.3-4 Dancing Proficiency Based on 48 Beat Figure Groups

- c. Exercise (Resolution) - Consists of developing long term memory by focusing on development of technique and character, and requires at least six months and the aid of a coach. In this phase, one performs six repetitions of a movement, figure or amalgamation, while focusing on one of six body areas (Head, Arms, Hands, Feet, Legs, Torso). A monthly cycle of exercise hours, following the practice phase, is based on 36 focus repetitions of a figure per day (requiring 1, 4, & 6 minutes respectively for figures, 32-beat and 48-beat amalgamations for 12 repetitions each) for 12 days, and 12, 60 and 84 minutes respectively for exercise of the movements in a figure, 32-beat and 48-beat amalgamation, for 12 days. The exercise time is recycled 6 times, i.e. one cycle per month.

- d. Note - The woman's learning time is one fourth of the man's because she does not lead. The estimate also assumes that the student goes dancing at least once a week during the instruction, practice, and exercise phases to develop practical proficiency, that the student has better dancers to watch and occasionally practice with, and that the student has a competent instructor. The learning time can vary depending on the student's motivation, ability, attitude, and perseverance. In addition, learning and progress time is determined by the amount of time one practices and exercises and not the number of instruction lessons one takes.

HOW DIFFICULT WILL IT BE? The primary difficulty is taking the necessary time each day to practice and exercise and become proficient with the material presented in the lesson. One must practice and exercise in order to learn to dance. The man should initially practice and exercise figures grouped together in amalgamations in order to be able to remember and perform all the figures. In addition, both the man and woman should dance with a variety of people to become more proficient in leading and following.

DO I HAVE THE DESIRE (MOTIVATION, ABILITY, ATTITUDE, PERSEVERANCE, AND TIME REQUIRED) TO DANCE? Only you can answer this question. Motivation, ability, attitude, and time are important factors. But it is perseverance that integrates them by setting aside the required time each day for the necessary practice and exercise of the figures. Lots of people desire to dance. However, some people have the motivation but not the time; some have the time but lack the ability; some have the ability but not the perseverance; some have the

perseverance but not the proper attitude; some have the attitude but not the motivation.

IN THE END WILL IT BE WORTH THE EFFORT? What other activity is inexpensive and non-seasonal, requires only two people, little travel time and no special equipment, provides socializing and healthy exercise, can be done anytime anywhere, and allows you to have a total stranger in your arms inside of 15 seconds.

WHY DOES IT TAKE THE MAN FOUR TIMES LONGER TO LEARN THAN THE WOMAN? The following Table 1.3-5 indicates the primary elements the man and woman must integrate to begin dancing. As indicated, the man has four times more elements to integrate than the woman.

| (PRINCIPLES  | ELEMENTS         | MAN | WOMAN |
|--------------|------------------|-----|-------|
| Training     | Desire           | P   |       |
|              | Instruction      | P   |       |
|              | Vocabulary       | P   |       |
| Music        | Rhythm/Timing    | P   | P     |
| Technique    | Movement/Balance | P   |       |
|              | Positions        | P   |       |
|              | Moves            | P   |       |
|              | Lead and Follow  | P   | P     |
|              | Rhythm Breaks    | P   | P     |
| Choreography | Figures          | P   |       |
| Character    | Interpretation   | P   |       |
| Charisma     | Animation        |     |       |
|              | Expression       |     |       |
| Presentation | Opportunity      | P   |       |
| TOTAL        |                  | 12  | 3     |

Table 1.3-5 Primary Elements of Dance

TRAINING PLAN. In order to plan, execute, and monitor your Swing dance training (Instruction, Exercise and Practice), Figure Amalgamation and Rhythm Break Journals are included in *Swing Dancer* to help you maintain a record of where you are, where you are going, and what you are doing.

The journals are designed to be annotated with the lesson number when instruction was received. In addition, entries can be made to monitor one's progress in completing the practice and exercise phases. In the beginning the man should concentrate on learning amalgamations and the woman on learning rhythm breaks.

## SWING DANCER'S NOTES



## HOW TO EXERCISE AND PRACTICE

When you have learned to move your legs to the music, and to lead or follow a figure, you are ready to begin dancing. As you dance, sooner or later, you will look around and notice some dancers move differently from others, and you will see some you would like to imitate. When this happens, you are getting serious about your dancing and you are ready to start a training program to begin developing your own technique and style. How do dancers exercise and practice in order to improve their technique and style? Here are a few ideas to help you begin.

As you progress on the learning curve towards the limit of your talent and ability, you will cross various plateaus. These plateaus can result from reaching the limits of various exercise and practice routines. Swivels, pivots, swivots, and spins do more to develop balance and momentum control than any other exercise, and help to progress across the plateaus. So, be sure to include a few swivel, pivot, and spin exercises in your training program.

Performance consistency is an indicator of attaining a desired proficiency level (e.g., Bronze, Silver, Gold, or Star dancer) or being stuck on a plateau. The performance consistency for a beginning dancer's first level of proficiency is being able to remember what figure to perform. This is tested every time the beginner attempts to lead or follow a partner through an amalgamation of figures. Subsequent levels of proficiency require executing a move or figure and having consistent kinesthesia (muscle sense). Consistent kinesthesia is required in order to make the necessary adjustments for fine tuning your technique and style as well as progressing through plateaus to higher levels of proficiency.

Once you know what figures to perform, you are ready to start working on how to perform them. This can be accomplished by focusing on the principles of dance (Music, Technique, Choreography, Character, Charisma, and Presentation), while you perform technique exercises and practice the figures. You can shorten the exercise and practice process if you systematically apply the principles and elements of dance for developing the kinesthesia, technique, and style you are trying to achieve.

When performing repetitions for exercising technique and practicing figures ("practicing the scales"), there are many elements of the principles of dance on which to focus. Initially, I recommend you focus on the following elements in the order given: Leg Work, Foot Work, Torso Work, Balance, Timing, Momentum, Head Work, Arm Work, and Hand Work. I also recommend you perform three repetitions of an exercise or figure while focusing on one element. With three repetitions per element and nine elements, it will take 27 repetitions to complete one technique exercise or figure practice. Yes, that may seem like a large amount of repetitions per exercise or figure, but if you want to improve and expand your dancing as quickly as possible, it will take pounding the boards with a focused mind. So much for the hard facts of learning a new skill!

For a discussion on how to focus, check out the following books from your local library: "Inner Skiing" or "Inner Tennis" by T. Gallwey, and "Peak Performance" by Charles A. Garfield. You can almost substitute the word "dance" for the words "skiing" or "tennis" in Gallwey's books.

Once you have the elements listed above under control, you can begin to focus on other elements in the principles of dance. Of course if you are not hooked on dancing and into developing your dance skills, and just want to get by, forget exercise and practice, do not worry about how other people move on the wood to the music's beckoning call, and just go out dancing and have fun. Keep On Dancing!

## SWING DANCER'S NOTES

## OBTAINING A SWING DANCER LEARNER'S PERMIT AND OPERATOR'S LICENSE

After you obtain a Beginning Level 1 economy subcompact Swing dance model (see the section on Swing Models), it is time to get your operator's license. But first you will need a learner's permit.

Where do you get a learner's permit? Check with your local attitude, aptitude, and ability and be sure to coordinate with your local desire, motivation, and perseverance. After you receive the learner's permit, check with your local calendar and schedule a half-hour per day for some conscientious effort. Within 30 days, you should be out on the floor with an operator's license in hand.

What constitutes conscientious effort? The following three learning stages:

1. Instruction (Coordination) - This stage consists of thinking (cerebral activity) which requires one to focus using intellect rather than intuition or instinct. (This can be unpleasant!) Knowing when to turn left and right (counter clockwise and clockwise for those who do not drive), and how to coordinate your torso, leg, and arm movements with the music, means you are through this stage.
2. Practice (Repetition) - This stage consists of developing kinesthesia and muscle memory (consistency) over a short period. Performing 144 repetitions (12 repetitions per day for 12 consecutive days) of a movement, figure, or amalgamation (series of figures) while focusing on what to do is recommended to achieve the necessary kinesthesia and muscle memory. Being able to focus on the attractiveness of your practice buddy and not missing a beat while performing the repetitions will tell you you're through this stage.
3. Exercise (Resolution) - This stage consists of instilling long-term memory by focusing on development of technique and style, and requires the aid of a mentor, model, or coach (the more attractive the better or worse as the case may be). You are through this stage when you can move with a variety of turns (swivels, pivots), tempos, and practice buddies, without bumping into other couples (or each other), and you know when you should be moving differently.

With the above conscientious effort, you will have the

Level 1 model broken in, and out on the floor ready to dance. With a little practice and exercise (pounding the boards), the leader will be able to experience that exquisite feeling of taking control and maneuvering the follower where he wants her and the follower will be able to experience that blissful feeling of being moved as she always fantasized. When you can easily move into closed position without a jolt (like parallel parking), you will know you are capable of operating and ready to obtain your operator's license.

Where do you get your leader operator's license? Out on the dance floor each time a follower accepts your invitation to dance! Where do you get your follower operator's license? Out on the dance floor each time a leader invites you to dance. It is a license that is invoked with phrases as awkward as "Do you wanna dance?" to as smooth as "May I please have this dance?", and is revoked with "Sorry, I don't like this song," to "Not now I have a headache."

With an operator's license in hand you are ready to move and see what that Level 1 economy subcompact model can really do. You may want to consider the following questions to help get you started with performance testing:

- What music is available for stimulating the model to move?
- What are the model's slow and fast tempo limits?
- What floors are available for operating the model?
- What are the model's floor space requirements?
- How do you shorten and lengthen the model's track?
- Which partners are available for the model?
- What other turns are possible in the model?
- What dance position changes are possible in the model?
- Which torso movement allows the model to move smoothly?
- Which arm movements embellish the model's appearance?
- How do you maintain the model so it will run on a moments notice?

As the leader gains more control of the model, he will start experimenting with it. A shrewd and playful leader will soon discover that ending in closed position is possible from an Under Pass Right, a Closed Whip Right, a Push, and a Tuck, and that parking is exciting and enjoyable.

As the follower gains greater control of the model she will also begin tinkering with it. A capricious and coquettish follower may discover she has more freedom of expression with which to tease the leader as she moves back and forth on the track.

When your economy subcompact model is moving smoothly and efficiently and you realize you can dance with anyone, you may start looking around on the floor and discover other models (compact, mid-size, full-size, luxury, and sport). Depending on your region, the other models may contain intricate moves, myriad dance positions, continuous pivots, compact spins, complex leg movements, or subtle arm movements in an endless variety of possibilities.

One advantage of Swing dancing is that you do not have to trade in a basic model. You can simply expand a model in order to obtain a more complex model. Once you discover which packages, options, accessories, kits, and add-ons are available for expanding your model, and decide which upgrades to choose, the next hurdle to overcome is obtaining another learner's permit and operator's license in order to put the upgrade on the wood.

If you keep asking yourself, "Why am I doing this?" in the middle of all that conscientious effort, try answering this question: "what other activity is inexpensive and non-seasonal; requires only two people, little travel time, and no special equipment; provides for exercise, socialization, and gossip; allows you to couple up and move when and how you desire; and can be done anywhere anytime?" Besides, in what other activity can you have a total stranger in your arms for operating your model within 15 seconds?

The DJ just put Buddy Holly's "Long Cool Woman in a Black Dress" on the turntable. Let's apply for an operator's license with our economy subcompact model and see how that short hot woman in a white dress standing over there moves on the wood! Damn!! I just got beat out by a mid-sized model with boogie and shimmy options. I am going to run down to my nearest dealer and see what packages, options, accessories, kits, and add-ons are in stock. Keep on Dancing! Hutch

## FINDING A DANCE PARTNER

What is the most difficult aspect of dancing? Is it learning new figures or variations, developing movement or styling, or programming your mind and body with new breaks or amalgamations? All of these are difficult, but, finding a dance partner can be the most demanding task of all.

Think about the characteristics you are looking for in a dance partner: desire, commitment, size, and dance knowledge. In addition, synchronized work schedules and compatible personalities cannot be overlooked.

**DESIRE** Whether your goal is to become a good social, exhibition, competitive, or champion dancer, you must both share the same goal. A partnership cannot succeed when one partner has twice the desire of the other.

**COMMITMENT** Do both have the motivation, attitude, determination, dedication, perseverance, and tenacity to devote time and energy working together to develop and maintain the partnership?

**SIZE** Most people think size is very important in a partnership. In some dances, the difference in size can be a major factor. One partner's size should not overpower the other.

**KNOWLEDGE/TALENT/ABILITY** Are both partners on the same dancing level or is one partner more advanced? Both partners need to be able to teach and help each other.

**SCHEDULE** Do both partners have the time to work together? Does one work during the day and the other at night? Practice time is very important.

**COMPATIBILITY** Are the partner's values, virtues, ideals, goals, skills, and knowledge in harmony? Can they invite each other without demanding, join each other without invading, know each other without clutching, appreciate each other without censuring, criticize each other without blaming, help each other without insulting, and leave each other without guilt? In order for the partnership to work, both individuals must devote time, energy and a willingness to make some adjustments.

Finding a partner can be a tedious task or a fun and exciting endeavor. Do not get discouraged. One may go through two or three partners before finding the right one. And do not be afraid to ask someone to give it a try. That person might be just the right one!

SWING DANCER'S NOTES

## A SWING DANCER'S BIBLIOGRAPHY

Now that you are all excited about learning to Swing dance, what do you do?

1. Strut over to the nearest dance studio and buy a course of Swing dance lessons?
2. Boogie on down to the nearest Swing dance club and check it out?
3. Truck on down to the nearest bookstore and select the latest book on Swing?
4. Saunter over to the nearest video store and pick up the latest videotape on Swing dancing?

The quick and easy way to learn Swing is in a dance studio. Check your Yellow Pages and shop around for a teacher who can soothe your Swing fever.

Did you ever try finding a Swing dance club? You can get slapped or propositioned by inquiring about a Swing club unless you carefully explain what you mean. Write to the PSDC, 3409 Silver Maple Place, Falls Church, VA 22042-3545 or e-mail [crhutch@erols.com](mailto:crhutch@erols.com), to find the Swing dance club nearest you. If you are in a super hurry, call the PSDC 703-698-9811. If there is no club in your area, form a group, and hire a teacher at \$2.00 per person, per hour to get you started. If you are in a super, super hurry to start pounding the boards, and can't find anyone, give *Swing Dancer* a call. Also you can try a search for "swing" on the internet.

If you're lucky, you might find a book on ballet in your local bookstore, and it probably will be a compendium of past ballet performances with lots of pictures of dancers leaping through the air. King Louis' ballets were great for France, but this is the 20th century and you're in the United States with Glenn Miller's cut of "In the Mood" on the turntable. You want to Swing dance!

A picture is worth a thousand words. Videotapes are readily available for preserving performances and providing instruction on activities such as aerobics, golf, and pocket billiards (pool). But try to find an instruction video on Swing dancing at your nearest Erol's! You guessed it: dance teachers can make more money teaching flesh-and-blood students than having 50 pirated copies made from each videotape sold.

If you're looking for Flying Lindy and Shag, or more than the basics of Jitterbug and Rock-and-Roll, all that is available are old movie clips (see the *Swing Dancer* section "Swing Dancing in Movies"), and videotapes of current Swing dance competitions and events from the various Swing clubs around the planet. Check with the USSDC for

what is available from the various Swing dance clubs in the U.S. The European Rock-and-Roll clubs have videotapes of their events which include a wealth of acrobatics if you are excited about aerials.

The British are producing videotapes, in addition to their books, on their International Ballroom dance style, which includes Jive. They are doing a great business selling back to the United States what they borrowed or bought from it. It is fascinating to watch the British take an awkward or polished move from U.S. Swing dancers, and with a dash of jazz and pinch of ballet, turn it into planet-class winning material. If the British decide to add Rhythm & Blues dancing (West Coast Swing) to the dances they perform, look out! However, it would take an act of Parliament, as they already allowed the Hustle to fade away into history along with the Mambo, Bolero, and Milonga.

In the bibliography that follows, there are a few choices you might consider for learning to Swing dance on your own. For East and West Coast Swing, there is Buddy Schwimmer's book (Sc82) and videotapes (Sc85.1-4), and for West Coast Swing there is Jerry Crim's book (Cr77) and videotapes (Cr85). Skippy Blair's Book (Bl78) is an excellent reference for West Coast Swing and details her Universal Unit System. She also has a video tape on West Coast Swing (Bl88) that is a good one to get started with. Hank Henderson's book (He84) is a good introduction to the Dallas Push, and A.J. Tricon's book (Tr87) presents over 60 figures in the Dallas Push and Houston Whip. Jim Forest is a prolific producer of dance videotapes on all forms of dance and has included the basics of Hustle, East Coast Swing, and West Coast Swing in his video productions (Fo80, Fo83.1-3). Michael Kiehm also has excellent video tapes (Ki87.1-8) on all three dances. Also, check out Lauré Haile's dance books (Ha60, Ha80, Ha81) and videotapes (Ha85). Javan's book (Ja84) is a delightfully entertaining introduction to the Jitterbug. The Jitterbug Press's book (Ji85) is a lexicon of West Coast Swing rhythm breaks and will give you some ideas to add variety to your rhythm breaks if you already Swing dance. If you are looking for some Carolina Shag, you might consider Charlie Womble's videotapes (Wo85, Wo86). Margaret Batiuchok's Masters Thesis on the Lindy Hop (Ba88.1-5) has a wealth of information. And while we are into commercials, the video tape, Introduction to West Coast Swing (Hu86), can get you started.

Also, be sure and check out See-Do Productions for 8mm, super 8mm, and video footage on Swing. Arthur Murray has been producing film and videotape on dance since the processes were invented and has in its archives a wealth of Swing dancing. (If you are not a member of the organization however, it is next to impossible to obtain it.) If you can get a copy of the Arthur Murray dance notes (Mu62), you will find them comparable to Haile's dance books; she wrote the Murray dance notes.

Addresses and phone numbers for obtaining most of the items listed in the bibliographies can be found in the Swing Dancer Directory. There is a lot of material on Swing out there that is not included in this

bibliography. Again check out the Internet for the latest info. Other available books that are not listed have introductions to Swing, but they are only introductions. There is information in past and present Ballroom/Disco/Swing-club dance periodicals, magazines, newsletters, etc. And who knows what dancers are doing, and what material is available, in other solar systems, constellations, and galaxies?

The DJ just put Z Z Hill's "Bump and Grind" on the turntable. Let's put away the books and videotapes and get back to the boards. Who wants to dance with books or videotapes anyway? What we want is someone who is soft and warm and can boogie on the wood! Let's go get them! Keep On Dancing! Hutch

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| Du93.3  | Durand, B.        | West Coast Swing 3, Dance Country, 1994                                       |
| Du93.4  | Durand, B.        | East Coast Swing 1, Dance Country, 1991                                       |
| Du93.5  | Durand, B.        | East Coast Swing 2, Dance Country, 1991                                       |
| Du93.6  | Durand, B.        | East Coast Swing 3, Dance Country, 1994                                       |
| Du93.7  | Durand, B.        | Syncopations Ladies & Men, Dance Country, 1994                                |
| Du93.8  | Durand, B.        | Ladies Styling Turns & Spins, Dance Country, 1994                             |
| Du93.9  | Durand, B.        | Styling for Men, Turns & Spins, Dance Country, 1994                           |
| Du93.10 | Durand, B.        | Hitting the Breaks, Dance Country, 1994                                       |
| Fo83.1  | Forest, J.        | American Bronze, Ft Lauderdale, 1983                                          |
| Fo83.2  | Forest, J.        | American Silver, Ft Lauderdale, 1983                                          |
| Fo83.3  | Forest, J.        | American Gold, Ft Lauderdale, 1983                                            |
| Ha85    | Haile, L.         | American Dances, Call for video listing, Burbank, 1985                        |
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| Ho91.1  | Hoedeman, M.      | Jitterbug Vol 1, Texas Dance Productions, Houston, TX, 1989                   |
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| Ho93    | Hoedeman, M.      | West Coast Swing Series Vol 1 - Four Basic Rhythms, Battle Creek, MI 1993     |
| Ho93    | Hoedeman, M.      | West Coast Swing Series Vol 2 - Intermediate Patterns Battle Creek, MI 1993   |
| Ho93    | Hoedeman, M.      | West Coast Swing Series Vol 3 - Advanced Patterns Battle Creek, MI 1993       |
| Ho98.1  | Howe, Beata       | Technical Videos - Body Movement and Isolations                               |
| Ho98.2  | Howe, Beata       | Technical Videos - Dance and Syncopation Components                           |
| Ho98.3  | Howe, Beata       | Technical Videos - Leverage, Compression, and Physics of Spins and Turns      |
| Ho98.4  | Howe, Beata       | Pattern Video - Contemporary Patterns with Beata and Kyle                     |
| Hu86    | Hutchinson, C.    | Introduction to West Coast Swing, Falls Church, PSDC, 1986                    |
| Hu89.1  | Huron, G.         | Whip Dancin', Texas Swing Dance, Texas Dance Productions, Houston, TX, 1989   |
| Hu89.2  | Huron, G.         | Whip Dancin' Competition Patterns, Texas Dance Productions, Houston, TX, 1989 |
| Hu89    | Hutchinson, C.    | Swing Coupling Workshop, Falls Church, PSDC, 1986                             |
| Hu89    | Hutchinson, C.    | Carolina Shag Workshop, Falls Church, PSDC, 1986                              |
| Hu90    | Hutchinson, C.    | West Coast Swing Level 1 Group 1 Workshop, Falls Church, PSDC, 1986           |
| Hu91.1  | Hutchinson, C.    | Getting Started, An Introduction to West Coast Swing, Falls Church, VA, 1991  |
| Hu91.2  | Hutchinson, C.    | West Coast Swing Figures Level 1, Falls Church, VA, 1991                      |
| Hu91.3  | Hutchinson, C.    | West Coast Swing Rhythm Breaks, Part 1, Falls Church, VA, 1991                |
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| Hu91.5  | Hutchinson, C.    | Follower's Turns, Falls Church, VA, 1991                                      |
| Hu92    | Hutchinson, C.    | Beginning & Intermediate Lindy Hop Workshops, 1992                            |
| Hu95    | Hustle USA        | 1995 Hustle USA; Maria Tomez                                                  |
| Hu96    | Hustle USA        | 1996 Hustle USA; Maria Tomez                                                  |
| Hu97    | Hustle USA        | 1997 Hustle USA; Maria Tomez                                                  |
| Hu98    | Hustle USA        | 1998 Hustle USA; Maria Tomez                                                  |
| Ja95    | Thumbs Up         | 1995 Jack & Jill O'Rama                                                       |
| Ja96    | Thumbs Up         | 1997 Jack & Jill O'Rama                                                       |
| Ja97    | Thumbs Up         | 1997 Jack & Jill O'Rama                                                       |
| Jo95.1  | Joe, Christopher  | Advanced Patterns, South Bay Swing Dance Club                                 |
| Jo95.2  | Joe, Christopher  | Advanced Syncopations, South Bay Swing Dance Club                             |
| Jo95.3  | Joe, Christopher  | Ladies & Mens Styling, South Bay Swing Dance Club                             |
| Jo95.4  | Joe, Christopher  | Lead and Follow Technique, South Bay Swing Dance Club                         |
| Jo91.1  | Jonathan & Sylvia | They Wished Upon a Star, ARBSP, Santa Barbara, CA                             |
| Jo91.2  | Jonathan & Sylvia | The Case of the Missing Step, ARBSP, Santa Barbara, CA                        |
| Jo93.1  | Jonathan & Sylvia | Lindy Style Swing (AKA Jitterbug - East Coast), ARBSP, Santa Barbara, CA      |
| Jo93.2  | Jonathan & Sylvia | Lindy Style Swing Level 2, ARBSP, Santa Barbara, CA                           |
| Jo93.3  | Jonathan & Sylvia | Shim Sham Shimmy, ARBSP, Santa Barbara, CA                                    |
| Jo93.4  | Jonathan & Sylvia | Jonathan & Sylvia Review Video, ARBSP, Santa Barbara, CA                      |
| Jo93.5  | Jonathan & Sylvia | Frankie Manning Review Video, ARBSP, Santa Barbara, CA                        |

- Jo93.6 Jonathan & Sylvia Steve Mitchell Week Review Video, ARBSP, Santa Barbara, CA  
Jo93.7 Jonathan & Sylvia Jonathan & Sylvia Weekend Review Video, ARBSP, Santa Barbara, CA  
Jo93.8 Jonathan & Sylvia Wild Week Review Video, ARBSP, Santa Barbara, CA  
Jo94.9 Jonathan & Sylvia Jonathan & Sylvia's Balboa & Bal-Swing; ARBSP, Santa Barbara, CA  
Jo94.10 Jonathan & Sylvia Jonathan & Sylvia's St. Louis Shag; ARBSP, Santa Barbara, CA  
Jo96.1 Barry & Joyce Beginning Hustle; ARBSP  
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Ki87.1 Kiehm, M. Basic West Coast Swing, San Diego, 1987  
Ki87.2 Kiehm, M. Advanced Break Endings for Ladies, 1987  
Ki87.3 Kiehm, M. Advanced Break Endings for Man, 1987  
Ki87.4 Kiehm, M. Advanced West Coast Swing Variations, 1987  
Ki87.5 Kiehm, M. Basic East Coast Swing, 1987  
Ki87.6 Kiehm, M. Basic Hustle, 1987  
Ki87.7 Kiehm, M. Intermediate Hustle, 1987  
Ki87.8 Kiehm, M. Advanced Hustle, 1987  
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Ki98.2 Kinkaid, M. West Coast Swing Technique and Styling for Women and Men 1998  
Ki98.3 Kinkaid, M. West Coast Swing Syncopations and Styling for Men and Women, 1998  
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Ki98.4 Kinkaid, M. West Coast Swing Popular Variations 1, 1998  
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Li93.2 Lindberg, S. West Coast Swing II, Image Maker's Video, Rockland, MA, 1991  
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Lu91.4 Lucas, C. Intermediate-Advanced W.C. Swing I, WWW Prod, 1991  
Lu93.1 Lucas, C. The Expert Tape I, WWW Prod, 1993  
Lu93.2 Lucas, C. Intermediate-Advanced W.C. Swing II, WWW Prod, 1993  
Lu93.3 Lucas, C. Ladies Styling & Syncopations II, WWW Prod, 1991  
Lu93.4 Lucas, C. Mens Styling & Syncopations II, WWW Prod, 1991  
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Ma92.1 Maddox, B. Bop, 1 Hour Basics, Maddox, 1992  
Ma92.2 Maddox, B. Bop, 1 Hour Advanced, Maddox, 1992  
Ma94 Manning, F. Manning Review Video: Lindy, Shim Sham, & Big Apple; ARBSP  
Ma96.1 Manning, F. Lindy Hop Level 1 (Beginner) ARBSP  
Ma96.2 Manning, F. Lindy Hop Level 2 (Intermediate) ARBSP  
Ma96.3 Manning, F. Lindy Hop Level 1 (Advanced) ARBSP  
Ma93.1 Manzella, M. Ten Basic Patterns in West Coast Swing, 1993  
Ma93.2 Manzella, M. Beginners of West Coast Swing I, 1993  
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Ma93.4 Manzella, M. Novice Dancers & Aspiring Competitors, 1993  
Ma93.5 Manzella, M. Tuck Variations in West Coast Swing, 1993  
Ma93.6 Manzella, M. Styling Variations in West Coast Swing, 1993  
Ma93.7 Manzella, M. Break Endings in West Coast Swing, 1993  
Ma93.8 Manzella, M. Syncopations in West Coast Swing, 1993

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| Ma93.9  | Manzella, M.  | Intermediate/Advanced West Coast Swing, 1993                                                                                                          |
| Ma93.10 | Manzella, M.  | Great for the Intermediate Dancer in West Coast Swing, 1993                                                                                           |
| Ma93.11 | Manzella, M.  | Intermediate/Advanced West Coast Swing Combinations, 1993                                                                                             |
| Ma93.12 | Manzella, M.  | Intermediate/Advanced West Coast Swing, 1993                                                                                                          |
| Ma93.13 | Manzella, M.  | Advanced Partner/Competition Moves in West Coast Swing, 1993                                                                                          |
| Ma93.14 | Manzella, M.  | Advanced Sequences in West Coast Swing, 1993                                                                                                          |
| Ma93.15 | Manzella, M.  | Intermediate/Advanced Patterns in West Coast Swing, 1993                                                                                              |
| Ma93.16 | Manzella, M.  | Advanced Syncopations/Footwork in West Coast Swing, 1993                                                                                              |
| Ma93.17 | Manzella, M.  | Spins & Turns in West Coast Swing, 1993                                                                                                               |
| Ma93.18 | Manzella, M.  | Advanced Techniques in West Coast Swing, 1993                                                                                                         |
| Mc95    | McGee, J.     | 1995 SOS Grand National Championships, Thumbs Up Video, 1995                                                                                          |
| Mc96    | McGee, J.     | 1996 SOS Grand National Championships, Thumbs Up Video, 1995                                                                                          |
| Mc97    | McGee, J.     | 1997 SOS Grand National Championships, Thumbs Up Video, 1995                                                                                          |
| Mi94    | Mitchell, S.  | Mitchell Review Video: Lindy, Hip Hop, & Movement; Living Traditions, 94                                                                              |
| Mi96    | Mitchell, S.  | Lindy Hop, Movement & Hip Hop ARBSP                                                                                                                   |
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| Mo90    | Mola, P.      | How to Dance the Swing, Mola, Rockville, MD 1990                                                                                                      |
| Pe89    | Pellicoro, P. | Swing Time, Paul Pellicoro, 1989                                                                                                                      |
| Po94    | Powers, R.    | Ragtime & Precursors to Swing; Living Traditions, 94                                                                                                  |
| PS91.1  | PSDC          | 1991 USSDC Virginia State Open Swing Dance Championships, 1991                                                                                        |
| PS91.2  | PSDC          | 1991 USSDC VSOSDC Beginning/Intermediate Jitterbug Workshop, 1991                                                                                     |
| PS91.3  | PSDC          | 1991 USSDC VSOSDC Advanced Jitterbug Workshop, 1991                                                                                                   |
| PS91.4  | PSDC          | 1991 USSDC VSOSDC Beginning/Int. West Coast Swing Workshop, 1991                                                                                      |
| PS91.5  | PSDC          | 1991 USSDC VSOSDC Advanced West Coast Swing Workshop, 1991                                                                                            |
| PS91.6  | PSDC          | 1991 USSDC VSOSDC Beginning/Intermediate Lindy Hop Workshop, 1991                                                                                     |
| PS91.7  | PSDC          | 1991 USSDC VSOSDC Advanced Lindy Hop Workshop, 1991                                                                                                   |
| PS91.8  | PSDC          | 1991 USSDC VSOSDC Beginning/Intermediate Carolina Shag Workshop, 1991                                                                                 |
| PS91.9  | PSDC          | 1991 USSDC VSOSDC Advanced Carolina Shag Workshop, 1991                                                                                               |
| PS91.10 | PSDC          | 1991 USSDC VSOSDC Beginning/Int. DC Hand Dancing Workshop, 1991                                                                                       |
| PS91.11 | PSDC          | 1991 USSDC VSOSDC Advanced DC Hand Dancing Workshop, 1991                                                                                             |
| PS92.1  | PSDC          | 1992 USSDC Virginia State Open Swing Dance Championships, 1992                                                                                        |
| PS92.2  | PSDC          | 1992 USSDC VSOSDC Workshop Notebook 1: West Coast Swing, Universal Swing, Smooth Lindy, Carolina Shag, Hustle, DC Hand Dancing, Texas Push            |
| PS92.3  | PSDC          | 1992 USSDC VSOSDC Workshop Notebook 2: Lindy Hop, Jitterbug, St. Louis Shag, Black Bottom, Charleston, East Coast Swing, Big Apple, Lindy Hop Aerials |
| PS93.1  | PSDC          | 1993 NJJSSDC Virginia State Open Swing Dance Championships, 1993                                                                                      |
| PS93.2  | PSDC          | 1993 NJJSSDC VSOSDC Workshop Notebook 1: West Coast Swing, Smooth Lindy, Carolina Shag, Hustle, DC Hand Dancing                                       |
| PS93.3  | PSDC          | 1993 NJJSSDC VSOSDC Workshop Notebook 2: Lindy Hopm, Jitterbug, St. Louis Shag, East Coast Swing, Balboa                                              |
| PS94.1  | PSDC          | 1994 Virginia State Open Swing Dance Championships                                                                                                    |
| PS94.2  | PSDC          | 1994 VSO Workshop Notebook 1: West Coast Swing/Texas Whip & Push/Smooth Lindy/Carolina Shag/Hustle/DC Hand Dancing                                    |
| PS94.3  | PSDC          | 1994 VSO Workshop Notebook 2: Lindy Hop/Jitterbug/St. Louis Shag/East Coast Swing/Imperial Swing                                                      |
| PS95.1  | PSDC          | 1995 Virginia State Open Swing Dance Championships                                                                                                    |
| PS95.2  | PSDC          | 1995 Virginia State Open Swing Dance Championships                                                                                                    |
| PS95.3  | PSDC          | 1995 Virginia State Open Swing Dance Championships                                                                                                    |
| PS96.1  | PSDC          | 1996 Virginia State Open Swing Dance Championships Friday                                                                                             |
| PS96.2  | PSDC          | 1996 Virginia State Open Swing Dance Championships Friday - Saturday                                                                                  |
| PS96.3  | PSDC          | 1996 Virginia State Open Swing Dance Championships Saturday                                                                                           |
| PS97.1  | PSDC          | 1997 Virginia State Open Swing Dance Championships Friday                                                                                             |
| PS97.2  | PSDC          | 1997 Virginia State Open Swing Dance Championships Saturday 1                                                                                         |
| PS97.3  | PSDC          | 1997 Virginia State Open Swing Dance Championships Saturday 2                                                                                         |

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|--------|---------------|-------------------------------------------------------------------------|
| PS98.1 | PSDC          | 1998 Virginia State Open Swing Dance Championships Friday               |
| PS98.2 | PSDC          | 1998 Virginia State Open Swing Dance Championships Saturday 1           |
| PS98.3 | PSDC          | 1998 Virginia State Open Swing Dance Championships Saturday 2           |
| PS98.4 | PSDC          | 1998 Virginia State Open Swing Dance Championships Jack and Jill        |
| Ro95.1 | Robau, M.     | Level I Push/Whip/West Coast Swing, Dance Factory, Houston, TX          |
| Ro95.2 | Robau, M.     | Level II Push/Whip/West Coast Swing, Dance Factory, Houston, TX         |
| Ro95.3 | Robau, M.     | Level III Push/Whip/West Coast Swing, Dance Factory, Houston, TX        |
| Ro97.1 | Robau, M.     | Level I Hustle, Dance Factory, Houston, TX                              |
| Ro97.2 | Robau, M.     | Level II Hustle, Dance Factory, Houston, TX                             |
| Ro98.1 | Royston       | Int/Adv West Coast Swing Vol 1, B&S Productions                         |
| Ro98.2 | Royston       | Int/Adv West Coast Swing Vol 2, B&S Productions                         |
| Ro96.3 | Royston       | Int/Adv West Coast Swing Vol 3, B&S Productions                         |
| Ro98.1 | Royston       | Int/Adv East Coast Swing Vol 1, B&S Productions                         |
| Ro98.2 | Royston       | Int/Adv East Coast Swing Vol 2, B&S Productions                         |
| Ro98.1 | Royston       | Beg Hustle, B&S Productions                                             |
| Ro98.2 | Royston       | Int/Adv Hustle Vol 1, B&S Productions                                   |
| Ro98.3 | Royston       | Int/Adv Hustle Vol 2, B&S Productions                                   |
| Sc85.1 | Schwimmer, B. | Beginning East Coast Swing, 1985                                        |
| Sc85.2 | Schwimmer, B. | Beginning West Coast Swing, 1985                                        |
| Sc85.3 | Schwimmer, B. | Intermediate West Coast Swing, 1985                                     |
| Sc85.4 | Schwimmer, B. | Advanced West Coast Swing, 1985                                         |
| Sc93,1 | Schwimmer, B. | West Coast Swing I, 1993                                                |
| Sc93,2 | Schwimmer, B. | West Coast Swing II, 1993                                               |
| Sc93,3 | Schwimmer, B. | West Coast Swing III, 1993                                              |
| Sc93,4 | Schwimmer, B. | West Coast Swing IV, 1993                                               |
| Sc93,5 | Schwimmer, B. | West Coast Swing Syncopations I, 1993                                   |
| Sc93,6 | Schwimmer, B. | West Coast Swing Syncopations II, 1993                                  |
| Sc93,7 | Schwimmer, B. | Jitterbug & Shags, 1993                                                 |
| Sc93,8 | Schwimmer, B. | Hustle I, 1993                                                          |
| Sc93,9 | Schwimmer, B. | Hustle II, 1993                                                         |
| Se94   | Thumbs Up     | 1994 Seattle Swing Dance Convention                                     |
| Se95   | Thumbs Up     | 1995 Seattle Swing Dance Convention                                     |
| Se96   | Thumbs Up     | 1996 Seattle Swing Dance Convention                                     |
| Se97   | Thumbs Up     | 1997 Seattle Swing Dance Convention                                     |
| Se98   | Thumbs Up     | 1997 Seattle Swing Dance Convention                                     |
| So95   | McGee         | 1995 Grand National Championships: ARBSP                                |
| So96   | McGee         | 1996 Grand National Championships: ARBSP                                |
| So97   | McGee         | 1997 Grand National Championships: ARBSP                                |
| So98   | McGee         | 1998 Grand National Championships: ARBSP                                |
| Sd91   | Sundance      | Sundance Dance Club, Call for video listing of swing dances             |
| St89   | Stages        | 1989 National Shag Dance Championships, Myrtle Beach, SC 1989           |
| St90   | Stages        | 1990 National Shag Dance Championships, Myrtle Beach, SC 1990           |
| St91   | Stages        | 1991 National Shag Dance Championships, Myrtle Beach, SC 1991           |
| St92   | Stages        | 1992 National Shag Dance Championships, Myrtle Beach, SC 1992           |
| St93   | Stages        | 1993 National Shag Dance Championships, Myrtle Beach, SC 1993           |
| St94   | Stages        | 1994 National Shag Dance Championships, Myrtle Beach, SC 1994           |
| St95   | Stages        | 1995 National Shag Dance Championships, Myrtle Beach, SC 1995           |
| St96   | Stages        | 1996 National Shag Dance Championships, Myrtle Beach, SC 1995           |
| St97   | Stages        | 1997 National Shag Dance Championships, Myrtle Beach, SC 1995           |
| St98   | Stages        | 1998 National Shag Dance Championships, Myrtle Beach, SC 1995           |
| Su96   | Sundance      | 6th Annual Sundance Labor Day Weekend Festival Video Notebook; Sundance |
| Th94.1 | Thumbs Up     | 1994 Phoenix Convention                                                 |
| Th94.2 | Thumbs Up     | 1994 Seattle Convention                                                 |
| Th94.3 | Thumbs Up     | 1994 Next Generation Convention                                         |

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|--------|------------|--------------------------------------------------------------------------|
| US87   | USSDC      | USSDC 1987 Convention, USSDC, Phoenix, AZ, 1987                          |
| US88   | USSDC      | USSDC 1988 Convention, USSDC, Phoenix, AZ, 1988                          |
| US89   | USSDC      | USSDC 1989 Convention, USSDC, Phoenix, AZ, 1989                          |
| US90   | USSDC      | USSDC 1990 Convention, USSDC, Phoenix, AZ, 1990                          |
| US91   | USSDC      | USSDC 1991 Convention, USSDC, Phoenix, AZ, 1991                          |
| US92   | USSDC      | USSDC 1992 Convention, USSDC, Phoenix, AZ, 1992                          |
| US93   | USSDC      | USSDC 1993 Convention, USSDC, Phoenix, AZ, 1993                          |
| US94   | USSDC      | USSDC 1994 Convention, USSDC, Phoenix, AZ, 1993                          |
| US95   | USSDC      | USSDC 1995 Convention, USSDC, Phoenix, AZ, 1993                          |
| Wo85   | Womble, C. | Shag Lessons, Charlotte, Munn & Associates, 1985                         |
| Wo86   | Womble, C. | The Carolina Shag, Jim Forest, Ft Lauderdale, 1986                       |
| Wo93.1 | Womble, C. | Basic Plus, Charlie Womble & Jackie McGee, 1993                          |
| Wo93.2 | Womble, C. | Mirror Patterns Male Leads (Tape 1), Charlie Womble & Jackie McGee, 1993 |
| Wo93.3 | Womble, C. | Best Of, Charlie Womble & Jackie McGee, 1993                             |

### SWING DANCER'S NOTES



## SWING DANCER ETIQUETTE

You may be asking, "What does etiquette have to do with dancing? What else do I have to do besides be polite and avoid stepping on toes?" Well, there are situations that you will encounter while swing dancing that you would never meet off the wood, and swing dancers have their own set of practices for handling them. That's what this section is about. Just in case you've been living in the depths of the Amazon, I've included everything from the truly obvious to subtle pointers. All sections are relevant to both genders--in this day and age, men and women are equally responsible for the evening's entertainment!

(Disclaimer: Swing Dancer does not accept any responsibility for injuries due to being kicked, slapped, or spit upon after you get too literal with some of these suggestions.)

Preparing for the big night...

A. Survivalist body care (Toilette)--or how to gross out all the potential partners the minute you enter the room:

1. Don't brush your teeth, use deodorant, or shower.
2. Eat lots of onions and garlic, smoke a cigarette, or take a dip of tobacco and then spit on the dance floor.
3. If you perspire a lot, don't change your shirt during the evening. Everyone will love to put an arm around your smelly soggy shoulder.
4. Bathe in the strongest, cheapest perfume you can find.
5. Wear large corsages and ornaments, and all the jewelry you can hang on. When they fall off you can spend half the music picking them up.

B. Check your dance skills--have you done the following, or are you up to tempo?

1. Learn 100 steps before perfecting the basics.
2. Dance with the same partner all the time.
3. Don't bother attending beginning classes and developing the basics.
4. Never do old fashioned moves.
5. Do not learn to do the simple things well.
7. Forget that confidence and assurance come with knowledge and practice, practice, and more practice.

You drove 20 miles, you paid ten bucks, you're all dressed up...now what?

C. Looking suave and debonair--or are you swayve and deeboner?

1. If you are tall, slouch. After all, Quasimodo got the girl in the end.
2. If you are short, dance on the tips of your toes. This will also shorten your steps and make you look awkward.
4. Stare your partner down by maintaining continuous eye contact.
5. Chew gum--don't forget to snap and pop.

D. Hooking onto someone to dance with:

Take a risk and do it the hard way:

1. "May I have the pleasure of this dance?"
2. "Will you dance with me?"
3. "Would you like to dance?"
4. "Is your dance card full?"

The wimpy way--lets you off the hook when they say no because you didn't follow A, B, and C above:

5. Growl: "Hey" then gesture toward the dance floor.
6. Ask: "Would you mind dancing with me?" (Don't forget to look at your feet and clasp your hands nervously.)
7. Mumble: "I'm a terrible dancer, but..."

Getting them to ask you--no guarantees that this will work:

8. Compliment a prospect on their dance style, steps, or figures, then smile sweetly.
9. Show off your dancing in front of a prospective partner.

E. How to accept an invitation to dance:

1. The most obvious and effective method: say "yes," and smile. No, this has not become overused, but if you want variety, jump forward with an enthusiastic comment, such as:
  2. Thank you.
  3. My pleasure.
  4. I'd love to.

Ineffective, but nevertheless overused methods:

5. Slowly come forward with a slouch mumbling "Well, OK."
6. Roll your eyes, try to think of an excuse, and then say "Oh, all right."

F. Replies for not accepting an invitation to dance:

When you mean no, not now, but another time:

1. I'm really tired just now. Next time perhaps?
2. This song is too fast for me, but I'd love to dance with you later.
3. How about later? Please ask me again.
4. I don't dance with people who are intoxicated. Ask me when you are not drinking.
5. I promised this one for my date. Maybe later?
6. I have not yet danced with the host(ess); how about the next one?

When you mean no, not ever:

7. I'm with a date and he might get angry or go mad if I dance with you.
  8. I can't dance that well. You are a better dancer than I am.
  9. I only dance with people I know for sure can dance the way I do.
  10. I'm waiting for a better offer.
  11. Let me observe how you dance first.
  12. Let me finish my cigarette first.
- When you aren't sure which you mean:
13. No thank you.

G. Getting turned down (yes, it even happens to Hutch and Kristie):

When you get responses 1-6 or 13:

1. Try again later.

When you get responses 7-12

2. Spot check: did you pay attention to all of parts A, B, and C? Did you use D, 1-4? If not, no wonder.
3. So what? Why do you want to dance with a snob anyway? Ask someone nicer.

H. You finally made it to the dance floor--here's how to ensure they will not want to dance with you again:

1. Strongly pinch and squeeze your partner's hand when coupling, especially when

turning.

2. Use a jerky couple that will keep your partner off balance.
3. Lead her uncomfortably through 100 steps in the least number of beats.
4. Give your partner at least two new bruises. If you can't, ram him or her into someone else who will.
5. Leave your partner standing in the middle of the dance floor while you rush to dance with someone else.
6. Continually apologize for your poor dancing.
7. Continually boast about your great dancing.
8. Never smile. Look as serious as possible.
9. Keep your feet in your partner's way, or continually step on your partner's feet. Don't apologize.
10. Weigh heavily on your partner forcing him to push you around or her to hold you up.
11. Don't maintain your own balance. Use your partner for support and control.
12. Completely ignore the music's tempo or dance rhythm.
13. Continually critique your partner's leading or following ability.
14. Fling your partner into uncontrollable spins.
15. Get too sensual without your partner's permission (see K, L, and M below.)
16. Ignore your partner. Don't give any eye contact.

You've got the basics--you look, feel, sound, smell, and taste good; you float like a butterfly; partners are lined up for blocks waiting to dance with you; you're having fun--you're ready for advanced etiquette:

I. Methods for enjoying dancing on a crowded floor:

1. Exchange places on your track.
2. Avoid open positions by performing moves to and from Closed, Prom, Basket, and Vine positions.

Methods for uncrowding a crowded dance floor (and making enemies):

3. Bump, shove, or kick the other dancers around you.
4. Go into spins with your arms out stretched (arm position Jazz 22).
5. Go into spins and wobble all over the floor bumping into other dancers.
6. Do not dance within your own track; dance across the tracks of others.

7. Use your partner as a battering ram on passes, pushes, and whips.
- J. Aerials--up in the air with the greatest of ease....
1. NEVER throw an unsuspecting partner into an aerial. You'll be sorry, and so will your insurance company.
  2. If your partner is into aerials, and you are not excited about going airborne for fear of injury to your clothes, makeup, or body, tell your partner at the beginning that you do not wish to do aerials, you easily get motion sickness and throw up, or you're pregnant.
- K. Dancing Cheek to Cheek--AKA slow dancing, down and dirty dancing, sleaze dancing, slinky dancing, sensual dancing, sexual dancing, etc.
1. There is a time and a place (and a partner) for sensual dancing.
  2. Sensual dancing is a contact sport, if you're not interested, decline sensual dancing invitations.
  3. Sensuality on the dance floor can be the start of a beautiful relationship.
  4. Too much sensuality on the dance floor with someone who isn't interested can be the start of a lawsuit.
  5. Remember, what one would find adventurous, another would find inappropriate--and vice versa. Different partners, crowds, and occasions require different degrees of seductiveness and reserve.
  6. Flirtatious eyes can make even the most physically unattractive person very desirable (use this to your advantage if you lack confidence due to a big nose or any of the dreaded signs of aging).
  7. Keep in mind, just because someone is wearing suggestive clothing doesn't mean they want to be mauled.
- L. Techniques for the lecher. (Note: This section is included despite the fact that dirty old men know how to offend their partners without help from Swing Dancer, because Swing Dancer thinks you should know your adversary. Also, though it's hard to imagine, there may be women and men who wish to be fondled surreptitiously by strangers on the dance floor.)
1. Be sure to put your hands wherever you want. Pretend that you don't notice. When in doubt, smile.
  2. Brushing the woman's left breast on an under left out of a whip is a great technique to use on unsuspecting innocents.
  3. Brushing the woman's left breast with your right hand when bringing her into closed or prom position is also a popular move.
  4. Catching the your partner low on the pelvis can be used on those sweet innocent victims who have put their virtue into your hands.
  5. Dirty dancing is a free for all; go for it.
- M. Dirty old man survival techniques:
1. Remember hands above and below the waist are not accidental.
  2. The first time a hand is felt out of position, tell him "Keep the hands on the waist (or other appropriate place)."
  3. The second time a hand is felt out of position and you have responded with technique 2, grab his hand and place it where it belongs.
  4. The third time a hand is felt out of position, slap him for all to see and hear and walk off the dance floor.
  5. On unders out of a closed position, use your left arm to press down on the man's right arm if it is in contact with you. (Reverse this technique for left handed dancers.)
  6. On turns keep your free arms bent fully at the elbows and next to your sides to guard your bosom.
  7. When he leads you into closed position, catch the man's right arm with your left hand to keep him away from your bosom.
  8. Don't dance with strangers until you have observed how they move. Use responses F4, F5, or F6 for declining a stranger's invitation. (This is at your own risk, because he (or she) may be a great dancer, and the next partner he asks may just sweep him off his feet and to the altar.)

N. If you're bored with dancing and want an argument instead, here are some methods for starting one:

1. Dance once with your date and then ignore him or her.
2. Turn down one person and then immediately jump up and dance with another during the same song.
3. Discuss religion and politics.
4. Tell your partner he or she is doing everything wrong.
5. Yell at your partner whenever either of you makes a mistake.

20. Never dance with the older generation--after all, what do they know?

When the party's over...

O. Swing is more than just a night on the town; it's a way of life. If this frightens you, try the following to sabotage the activities in your area:

1. Do not go to the activities.
2. If you do, arrive late.
3. If it's too wet, dry, hot, or cold, stay home.
4. When you arrive, be sure to find fault.
5. Do not participate in or help with any projects.
6. Try to discourage the staff running the activities.
7. Start rumors as soon as possible.
8. Believe everything you hear. Don't investigate.
9. If you have friends who are interested, be sure to discourage them.
10. Always consider that the activity is conducted for your benefit only.
11. Never pay your dues on time.
12. Complain about the music, teacher, or D.J.
13. Ignore the beginning dancers and new members.
14. Talk loudly during instructions and announcements.
15. Don't consider that a performance, whether good or bad, always deserves applause.
16. Bring your personal problems to all of the dances and inflict them on everyone within hearing distance.
17. Dance only with the same person.
18. Never dance with the beginners so they can struggle on their own.
19. Limit your partners to potential mates or lovers.

## JUDGING WORK AND SCORE SHEET

DANCE: \_\_\_\_\_

JUDGE \_\_\_\_\_

| COUPLE NUMBERS                               |                               |
|----------------------------------------------|-------------------------------|
| IDENTIFICATION                               |                               |
| SCORE                                        |                               |
| RANKING                                      |                               |
| <b>CHOREOGRAPHY</b><br>(What dancers do)     | Entrance                      |
|                                              | Music Inter.                  |
|                                              | Accents                       |
|                                              | Originality                   |
|                                              | Figure Variety                |
|                                              | Figure Difficulty             |
|                                              | Figure Contrast               |
|                                              | Continuity                    |
|                                              | Side by Side Routines<br>Exit |
| <b>TECHNIQUE</b><br>(How dancers do it)      | Rhythm                        |
|                                              | Timing                        |
|                                              | Footwork                      |
|                                              | Armwork                       |
|                                              | Bodywork                      |
|                                              | Polish                        |
|                                              | Style                         |
|                                              | Integrity<br>Dance Positions  |
| <b>EXECUTION</b><br>(How well dancers do it) | Teamwork                      |
|                                              | Lead/Follow                   |
|                                              | Smoothness                    |
|                                              | Anticipation                  |
|                                              | Arm/head/trunk/lines          |
|                                              | Character                     |
|                                              | Floorcraft                    |
| <b>PROJECTION</b><br>(How dancers sell it)   | Showmanship                   |
|                                              | Animation                     |
|                                              | Charisma                      |
|                                              | Presentation                  |
|                                              | Flair                         |
|                                              | Attention Getters             |
| <b>OTHER</b>                                 |                               |

**SCORE:** (Score each couple between 1 and 10 using the following scale. Decimals can be used, i.e. 9.6. Two couples can't have the same score.) 10-Perfect, 9-Excellent, 8-Very Good, 7-Good (Average), 6-Fair, 5-Acceptable, 4-Mediocre, 3-Marginal, 2-Poor, 1-Disqualified

**RANKING:** Rank the couples from 1 to 10 with 1 being 1st place and 10 being last place.

## JUDGING CRITERIA

Choreography. (What dancers do.) A planned or impromptu arrangement of figures to the music with originality, variety, contrast, accents, and musical interpretation.

Entrance and Exit. Beginning and ending figures as couples move on and off the dance floor.

Music Interpretation. Planned or spontaneous expression of the music's mood through the elements and/or movements that characterize the Swing dance style.

Figure Difficulty. Difficulty of movements, moves, and positions.

Side by Side Routines. Simultaneous or interactive movements, with partners positioned side by side.

Figure Variety. Quantity and diversity of figures.

Figure Contrast. Styling, fast & slow movement.

Accents. Moves to accentuate phrases of music i.e. see things when you hear things.

Originality. Unique figures or composition thereof.

Continuity. Blending of figures.

Technique. (How dancers do it.)

Rhythm. Clean rhythm changes in time with the music.

Timing: Starting a rhythm on the downbeat and remaining in time throughout the dance.

Footwork. Detailed movement of feet.

Armwork. Positioning of arms during moves or breaks.

Bodywork. Body movement in unison or as complimentary interaction.

Polish. Ability to project excitement and control simultaneously, making difficult movements appear effortless.

Style. Specific technique or intensity of body expressions.

Integrity. Adherence to a specific style.

Dance Positions. Alignment and Coupling action.

Execution. (How well dancers do it.) Body flow, interaction of figures, smooth transition from one figure to another incorporating technique of good body, hand, and footwork.

Teamwork. Partnership presenting a balanced complementary performance.

Lead/Follow. Cooperative interaction with or without couple weight. A firm and confident lead and follow executed without fault or hesitation.

Smoothness. Even and uninterrupted movement free from hindrances or difficulties. The ability of a couple's dance to flow with the music.

Anticipation. Initiating each successive movement on time with music.

Arm, head & trunk line flow. Presentation of body carriage and limb movements. Various parts of the body in correct relation to each other.

Character. Style and integrity of performance.

Floorcraft. Not colliding with other couples.

Projection. (How dancers sell it.) Confidence, enthusiasm, charisma (the quality that holds an audience's attention), polish (that extra degree of professionalism or flair), costume, the energy and life a couple contributes to the dance.

Showmanship. Ability to establish atmosphere and perform with composure, personality and pizzazz. Is it exciting and entertaining?

Animation. Movements performed with vitality and energy.

Charisma. Ability to generate enthusiastic involvement of the audience.

Presentation. Clarity and style of movements dancing to each other or to the audience.

Flair. Development of special "touches" which give the routine character and make the audience eager for more.

Attention getters. Costumes, vulgarity, props, and/or stunts.